

Beethoven An die ferne Geliebte

Ein Liederkreis von A. Jeitteles
Dem Fürsten Joseph von Lobkowitz gewidmet

83

I. Ziemlich langsam und mit Ausdruck

Op. 98

33. (1) Auf dem Hü - gelsitz ich, spähend in das blau - e Ne - bel - land, nach den

*Red. ** *Red. ** *Red. **

6 fer - nen Trif - ten se - hend, wo ich dich, Gelieb - te, fand.

espressivo *dim.*

11 Weit bin ich von dir geschieden, trennend liegen Berg und Tal zwi - schen

16 uns und unserm Frie - den, unserm Glück und uns - rer Qual.

cresc.

20 Ach, den Blick kannst du nicht se - hen, der zu

dimin.

84 (24) dir so glü - hend eilt, und die Seuf - zer, sie ver - we - hen in dem

cresc. *p*

28 Rau - - me, der uns teilt. Will denn

dimin.

32 nichts mehr zu dir drin - gen, nichts der Lie - be Bo - te sein? Sin - gen will ich, Lie - der

p *p dolce*

37 sin - gen, die dir kla - gen mei - ne Pein!

cresc. *p* *sempre p*

41 Denn vor Lie - - des Klang ent - wei - chet je - der Raum und je - de

48 *Nach und nach geschwinder stringendo* 85

Zeit, und ein lie - bend Herz er - rei - chet, was ein lie - bend Herz ge -

cre - scen - do

49 *Allegro*

weilt!

f *dim. p* *pdimin.*

Red. *

① VI. Andante con moto, cantabile

①

⑥

Nimm sie hin denn, die - se Lie - der,

⑪

die ich dir, Ge - lieb - te, sang, sin - ge sie dann a - bends wieder zu der Lau - te

16 *ritard. -*

sü - ßem Klang! Wenn das Dämmerungsrot dann zie - het nach dem stillen blauen

ritard. dimin.

21 *pp*

See, und sein letz - ter Strahl ver - glü - het hin - ter

pp *3* *3* *Red.* *3* *3* *Red.* *

24 *p* *Molto Adagio Tempo I*

je - ner Ber - ges - höh, und du singst, und du singst, was

Red. *3* *3* *Red.* *

28

Ich gesun - gen, was mir aus der vol - len Brust oh - ne Kunst - ge - präng erklingen,

33

nur der Sehnsucht sich be - wußt, nur, nur der Sehnsucht sich be - wußt: —

cresc. *p* *Red.*

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38 dann vor die - - sen Lie - dern wei - chet, was ge -

*

43 Nach und nach geschwinder

schie - den uns so weit, und ein lie - - bend Herz er -

cre - - scen -

46 Allegro molto e con brio

rei - chet, was ein lie - bend Herz ge - weiht, und ein

- do

f p

51 lie - bend Herz er - rei - chet, was ein lie - bend, ein lie - bend, ein lie - bend Herz ge -

cresc. *p*

56 weiht! Dann, dann vor die - - sen Lie - dern

p cresc.

60 wei - - chet, was ge - - schie - den uns so

f p p cresc.

64 weit, und ein lie - bend Herz er - rei - chet, was ein

p p cresc.

69 lie - bend Herz, ein lie - bend Herz ge - weiht, was, was ein lie - bend,

p f ff

75 lie - - bend Herz ge - weiht!

sf sf

80

dimin. p dimin. pp cresc. f sf

Beethovens Werke.

QUARTETT
für 2 Violinen, Bratsche und Violoncell

Serie 6. N^o 60.

von
L. VAN BEETHOVEN.

Dem Baron von Stutterheim gewidmet.

Op. 131.

Quartett N^o 14.

N^o 1. Adagio ma non troppo e molto espressivo.

Violino I.

Violino II.

Viola.

Violoncello.

Violino I. Violino II. Viola. Violoncello. Measures 1-8. The score shows the beginning of the piece with various dynamics like *p* and *f*.

Measures 9-17. Includes dynamics: *cresc.*, *dim.*, *p*.

Measures 18-26. Includes dynamics: *cresc.*, *p*, *p cresc.*.

Measures 27-34. Includes dynamics: *cresc.*, *p*.

Original-Verleger: B. Schott Söhne in Mainz.

B. 50.

Stich und Druck von Breitkopf & Härtel in Leipzig.

(119) 1

2 (120)

Measures 35-43. Includes dynamics: *fz*, *p*.

Measures 44-53. Includes dynamics: *cresc.*, *p*.

Measures 54-60. Includes dynamics: *fz*, *p*, *cresc.*, *più cresc.*.

Measures 61-67. Includes dynamics: *dim.*, *p dolce cresc.*, *cresc.*, *p*.

Measures 68-74. Includes dynamics: *dim.*, *p*, *cresc.*, *dolce*.

B. 50.

(121) 3

77

86

91

B. 50.

4 (122)

(121)

113

117

125

B. 50.

ZWEI SONATEN

für Pianoforte und Violoncell

von

L. VAN BEETHOVEN.

Der Gräfin Marie von Erdödy, geb. Gräfin von Niszký gewidmet.

Op. 102. N^o 1.

Serie 13 N^o 108.

Sonate N^o 4.

Andante. (♩ = 88.)
lento e moderato

Componirt im August 1819.

VIOLONCELLO.

p dolce cantabile

PIANOFORTE.

Andante. (♩ = 88.)

p

dolce

Violoncello and Pianoforte score for measures 1-108. The Violoncello part is marked *p dolce cantabile*. The Pianoforte part is marked *Andante. (♩ = 88.)* with dynamics *p* and *dolce*. The score includes various musical notations such as notes, rests, and slurs.

Original-Verleger: Artaria & Co in Wien.
N. Simrock in Bonn.

B. 108.

Stich und Druck von Breitkopf & Härtel in Leipzig.

2 (96)

Continuation of the Violoncello and Pianoforte score for measures 109-204. The Violoncello part includes markings *sempre tenuto*, *molto dolce*, *ten. Qu.*, *Allegro arro.*, *Allegro*, **ff*, *vivace. (♩ = 144.)*, and *f*. The Pianoforte part includes markings *f*, *sp*, *cresc.*, *mf*, and *f*. The score includes various musical notations such as notes, rests, and slurs.

B. 108.

Adagio. (♩ = 54.)

Adagio. (♩ = 54.)

The image shows a musical score for a piece titled 'Adagio'. The tempo is marked 'Adagio' and the time signature is 3/4. The score is written for piano, with a treble and bass staff. The first staff shows a piano introduction with a melodic line in the treble and a supporting line in the bass. The second staff shows the main melody, which is a descending scale in the treble, followed by a series of chords in the bass. The score is written in a clear, legible font, with notes and rests clearly visible. The tempo marking 'Adagio' is repeated twice, indicating the slow pace of the piece. The time signature '3/4' is also repeated twice, indicating the meter. The piano introduction is marked with a 'p' for piano, and the main melody is marked with a 'p' for piano. The score is a single page, showing the beginning of the piece.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *sf*, *p*, *crec.*, and *dim.*. The lyrics are written below the voice staff.

The musical score for 'L'Espresso' is written for piano. It consists of two systems, each with a treble and bass staff. The time signature is 3/4. The key signature has one flat (B-flat). The melody in the right hand is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic, espresso-like texture. The left hand provides a harmonic foundation with longer note values. Dynamics include 'cresc.' (crescendo), 'dimin.' (diminuendo), and 'sf' (sforzando). The score is marked with a 'p' (piano) at the beginning of the first system.

B.108.

teneramente

p

triste

Tempo d'Andante.

dolce

cresc.

dimin.

Tempo d'Andante.

dolce

cresc.

dimin. *p*

Музыкальное произведение, вероятно, фрагмент из оперы или симфонии. Видно нотное изображение с мелодией и аккомпанементом. Текст песни (русский и английский) присутствует под нотами.

Allegro vivace. (♩ = 120.)

p dolce

p dolce

p

Allegro vivace. (♩ = 120.)

p

В. 108.